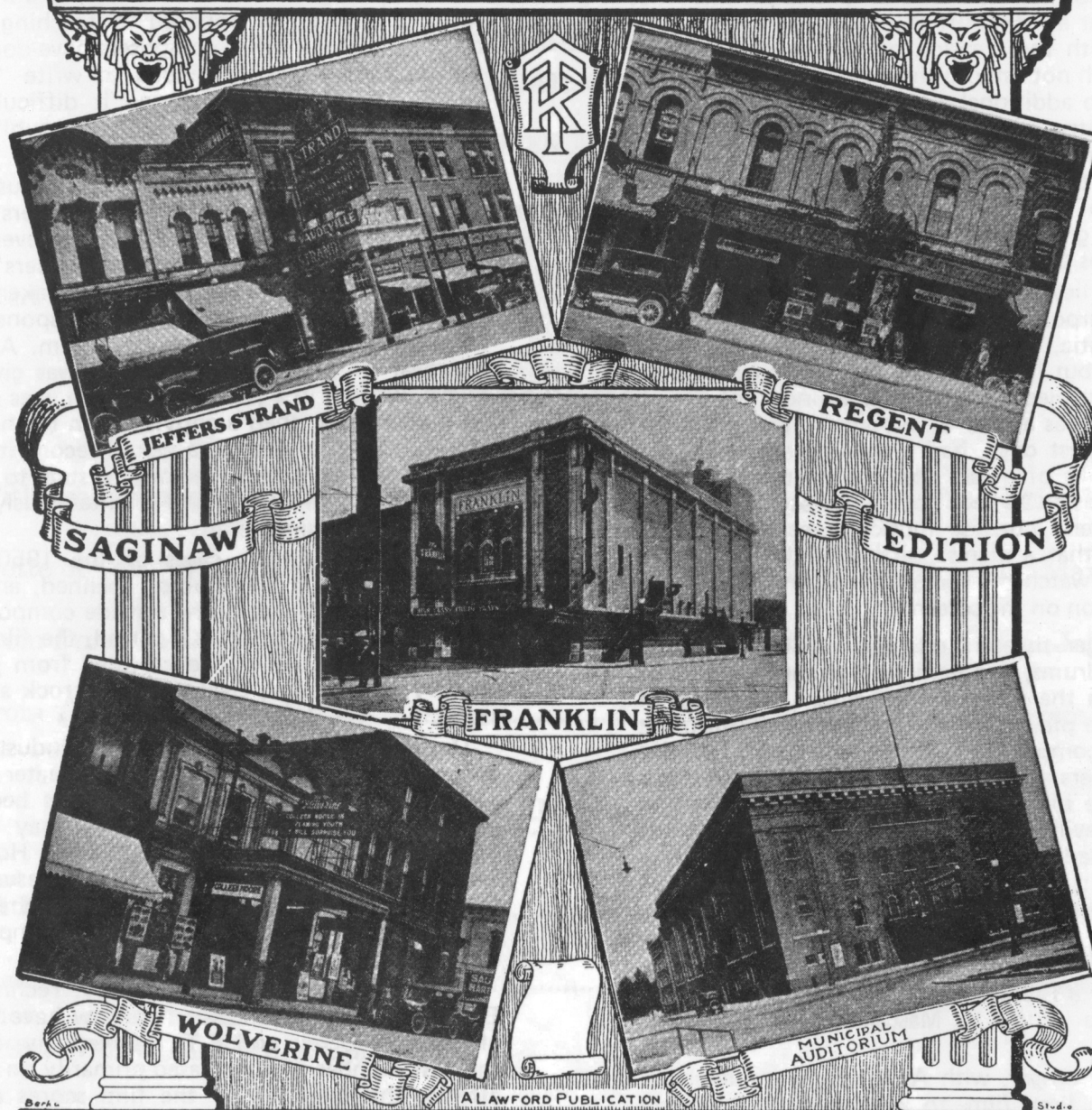


The Theatre Review



GOLDEN SOUNDS FROM THE SILVER SCREEN Saginaw Symphony Association

LEO NAJAR, MUSIC DIRECTOR AND CONDUCTOR

SATURDAY, FEBRUARY 15, 1992 - THE TEMPLE THEATRE

MUSIC IN THE MOVIES

by Leo M. Najar

In 1905 Thomas Edison produced his first "movie" at a makeshift studio in Menlo Park, New Jersey. With the creation of his first film, he was giving birth not only to the art of the cinema itself, but to two additional arts that would evolve from film industry and that would eventually achieve independent stature: the flamboyant sugar plum visions of the movie palace architects, and the rich tapestry of the film composer. This evening we salute the great theaters of Saginaw and the music of the films that played in them.

The earliest music for silent films served two distinct purposes. Not only did the music underline the dramatic, humorous and romantic themes of the films, but it also served to mask the sounds of the early projectors, since the soundproof projection room was a later development. Every theater, in the earliest days, had a staff pianist, who collected books of music containing titles that read: "Chase music, 30 sec." or "Love scene, 45 sec.". These general purpose musical excerpts were designed so that a pianist, sitting to the side of the pit, could watch the film and coordinate the music to the action on the screen.

The larger theaters retained smaller ensembles of piano, drums, and perhaps a trumpet, violin, or clarinet. In the main theaters entire orchestras of 20 or more players were employed to perform not only as accompaniment to the film itself, but also to the singers and dancers who often appeared as a part of the bill during the days of the transition from vaudeville to the movies. The largest of these theaters, Radio City Music Hall in New York, employed in its heyday a symphony orchestra of 104 musicians who played four shows a day.

The first "film score," music written to accompany a specific film, was by Camille Saint-Saens, written for a French film in 1908. Other early film scores were written by Mascagni, Satie, Ibert, and Romberg.

The Jazz Singer, with Al Jolson, was released in 1927, the first film to use sound. The early "talkies" used music minimally, limiting music to action directly on the screen; for example, a violinist strolling through the set, a radio being turned on, or a cabaret setting. Gradually, they realized that audiences would accept music used to underline the action on the screen, even if it was played by musicians who could not be seen. The first fully scored film was written by Max Steiner, who went on to write music for over 300 films.

Many "classical composers" have written film scores, including Prokofiev, Shostakovich, Honegger, Vaughn Williams, William Walton, Arnold Bax, Milhaud, Sibelius, Villa-Lobos, Hindemith, Copland and Bernstein. Other important film composers, including Erich Korngold and Miklos Rosza, for example, began their careers as "classical" com-

posers, turning to film composition as a means of earning a living, as opposed to teaching or conducting as many other composers have done. Even though many have continued to write "serious" works, they have often found it difficult to be taken seriously by the concert going public which thinks of them as "only" film composers.

During the hey days of the film industry, the major studios had teams of film composers, orchestrators, and copyists, all working on several films at a time. As soon as one of the composers finished a section of music, the music was taken to the Music Director, who was usually responsible for composing the main theme of a film. After the approval of the musical fragment was given, the music, written in a piano score form, was given to an orchestrator, then a copyist, then to the sound studio, where an orchestra would record it. It was not uncommon in this "factory" system to have all of these activities happening simultaneously during the course of a single film.

After the anti-trust cases of the 1950's, the factory system in the studios declined, and film producers returned to hiring outside composers to complete scores. During this period, the film composer experimented with everything from jazz to country, to classical, electronic, and rock and roll styles.

During the last decade, the film industry has concentrated on fewer films of much greater magnitude. The result of this approach has been disappointing for avid film goers who may find it difficult to see a new film every week. However, the films that have been produced have resurrected the most important components of the great cinema years of the 1930's. Those components include spectacle and fantasy.

Where we once had Busby Berkley, Technicolor, Esther Williams, and Lassie, we now have special effects, Bo Derek and E.T. Interestingly, despite the vast number of films based primarily on special effects, the majority of the film scores accompanying the adventures of Luke Skywalker, Indiana Jones, Superman and Captain Kirk have not been special effects, electronic gimmicks or the like. Instead, when the contemporary film producer attempts to create a powerful musical effect to underline the fantasy of his latest space adventure, he will most likely turn to the richest and most exciting musical resource of all, the symphony orchestra, the same musical resource used throughout the golden romantic period of the cinema.

Thus, in that spirit, we present to you tonight a tiny sampling of the great musical riches of the silver screen, performed live for you in the last vestige of the great era of Saginaw's cinema showcases.

We hope you will enjoy it as much as we do.

Golden Sounds from the Silver Screen

A MOVIE POPS CONCERT AT THE TEMPLE THEATER

THE SAGINAW SYMPHONY ORCHESTRA

LEO NAJAR, Conductor

ART LEWIS AND LAURENCE MACDONALD, HOSTS

February 15, 1992

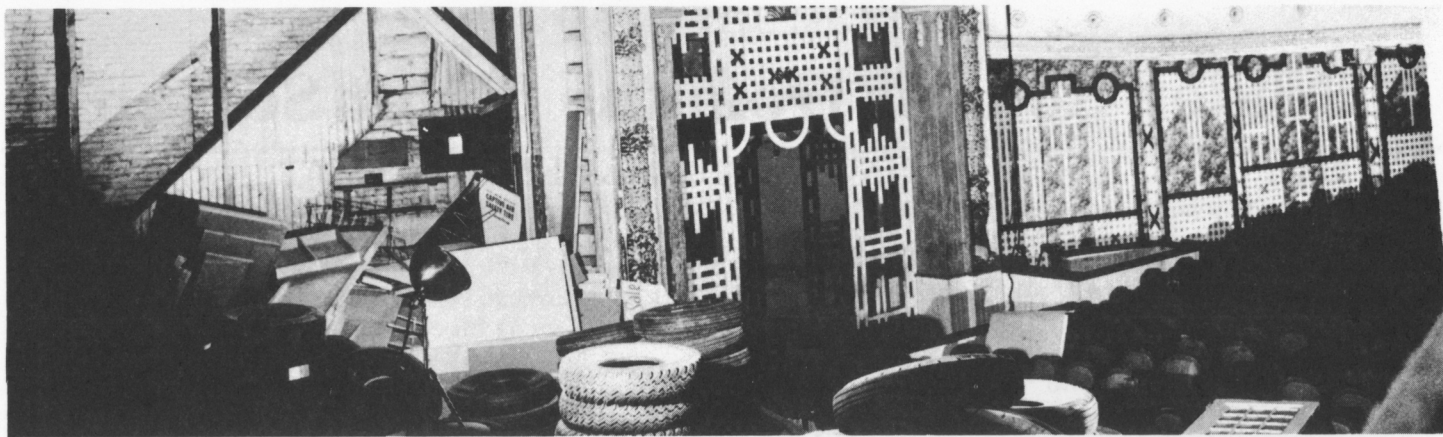
This concert sponsored by hudson's

PROGRAM

- Main Title from *Sea Hawk* (1940) Erich Korngold
- "Silhouette of Tara" from *Gone With the Wind* (1939) Max Steiner
- Suite from *Dances with Wolves* (1990) John Barry
- Suite from *The Big Country* (1958) Jerome Moross

INTERMISSION

- Main Title from *E.T.* (1982) John Williams
- End Credits from *Rocketeer* (1991) James Horner
"Theme from 'The Rocketeer'"
© 1991 Walt Disney Music Company
- "Somewhere Out There" from *An American Tail* (1986) James Horner
- Disney Magic Arr. by James Lowden
- "Zip-A-Dee-Doo-Dah" from *Song of the South* (1947) Allie Wrubel
- "Candle on the Water" from *Pete's Dragon* (1977) Al Kasha and Joel Hirschhorn
- "Chim Chim Cher-ee" from *Mary Poppins* (1964) Richard M. and Robert B. Sherman
- "A Dream is a Wish Your Heart Makes" from *Cinderella* (1950) Mack David, Al Hoffman,
and Jerry Livingston
- "It's a Small World" *New York World's Fair* (1963) Richard M. and Robert B. Sherman
- Suite from *Batman* (1989) Danny Elfman



RAZING THE FRANKLIN

Photos courtesy of Saginaw News

Saginaw Symphony Orchestra

Leo Najar, Music Director and Conductor

VIOLIN I

Priscilla Johnson,
Concertmaster
Lynn Brosnan
Mary Margaret St. John
Zeljko Milicevic
Lenore Germann
Linda Ignagni
David Bertolotti
Julie Jackson
Cyril Zilka
Michelle Chepaitis

VIOLIN II

Roderick Bieber
Monica McCormick
Ruth Hensel
Virginia Sorrentino
Leslie Adams Wimsatt
Karin Milicevic
Esther Gonzales
David Bartley

VIOLA

Wendy Clare
Alesia Byrd
Melissa Gerber
Jack Ergo
Claudia Hook
Toniann Amadio

CELLO

Ernest Lloyd
Alexis Turkalo
Carol Ergo
Linda Buchert
Timothy Nicolia
Irina Tikhonova

BASS

Gregg Powell
Peter Guild
Dale Anderson
Shawn Wood

FLUTE

Pollee Lloyd
Mary Anderson
Kim Teal

OBOE

Mark DuBois
Ellen Sudia

CLARINET

Stephen Millen
James Hargett
Kenneth White

BASSOON

Mary Beth Tuma Minnis
Roger Maki

HORN

Steven Mumford
James Holleman
Anne Fields
Tamara Kosinski

TRUMPET

Brian Rood
Charles Edmonson
Pamela Smither
Chris McCourry

TROMBONE

David Jackson
Laurie Penpraze
Peter Makar

TUBA

John Fenton

TYMPANI

Gregory White

PERCUSSION

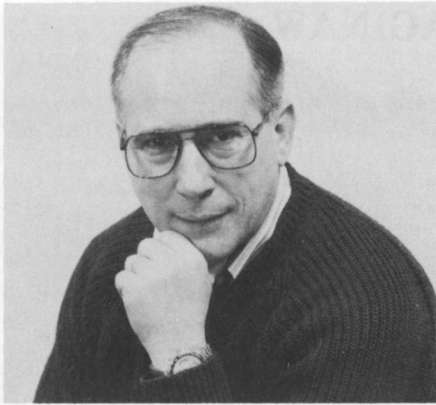
Maria Vomlehn Flurry
Patricia Fisher
Larry Doran
David Valasek

HARP

Kerstin Allvin

KEYBOARD

Tamara Grefe
Catherine McMichael



ART LEWIS

Leo Najar, Music Director and Conductor of the Saginaw Symphony, once described **Art Lewis** as an Icon of broadcasting in the Saginaw Valley.

Maggie Rossiter, feature writer for the Saginaw News, wrote of Lewis; "He has charmed radio audiences with his wit, informed listeners with consumer-oriented interviews and hammed it up with home-brewed chefs".

Add to the above the ability of Art Lewis to be at ease interviewing a sitting President, Governor, Congressman or ordinary man-in-the-street, and you have a picture of a dedicated broadcaster plying his skills for almost three decades.

Aside from his duties as talk show host/producer for WSGW Radio, Lewis has performed as narrator for the Saginaw Symphony. He also free-lances audio and on-camera narration for many industrial clients. Lewis has done voice track work for General Motors Corporation (plus many divisions of GM), Ford Motor Company, Dow Corning Corporation, Campbell Soup Company, and dozens of others.

The career of Art Lewis has taken him from coast to coast. He has been a programmer, general manager and engineer of various broadcasting facilities. He has also done two stints in television news and can be seen frequently on TV-5's noon news in a segment called What's Cookin'.

Art Lewis is also involved in the community. He sits on the Board of Directors of the Saginaw Zoological Society, and The Saginaw Symphony Orchestra Association where he serves as Vice President for Marketing.

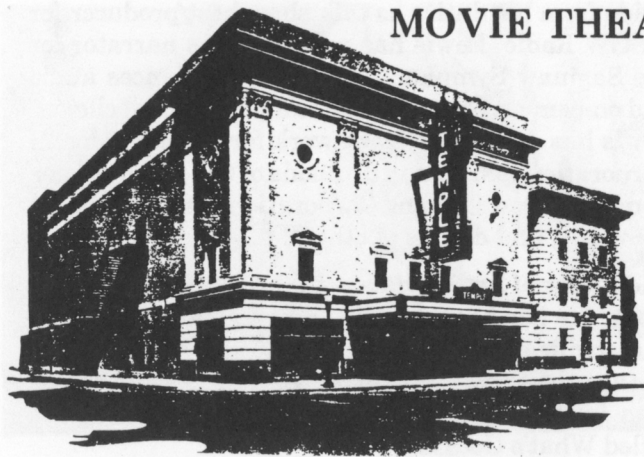
Lewis is a graduate of the RCA Institute School of Television and Film Direction in New York City where he studied under many of the nationally renowned directors of the 50's and early 60's.

His wife Linda and two sons join him in occupying a large farm house near Saginaw, Michigan. His hobbies include golf, model ship building and photography. He is also an avid traveler.



1927 SAGINAW STREET SCENE

MOVIE THEATERS IN SAGINAW



In the early days of the 20th century when cinema was still in its infancy, there prevailed an air of uncertainty as to the future success of the motion picture industry. Little effort was made to present the early silent films to the public in elaborate settings. The Academy of Music at Washington and Janes Avenues, hailed as "so greatly out of the ordinary for a city of this size in the wilds of Michigan . . ." "a sort of palace in the wilderness," served as the cultural focal point for over three decades until it was destroyed by fire on April 17, 1917. Its performances, however, were limited to theater, opera, vaudeville and the like. In contrast, a 1927 Saginaw Daily News account described the first motion picture theaters in Saginaw as "for the most part, remodeled stores, small, stuffy, without ventilation and poorly equipped. Projection equipment was poor and so were the films."

One of the earliest motion picture theaters in Saginaw was The Jeffers, located at Washington and Germania (Federal) Avenues. Built in 1902 by Michael Jeffers as part of the Gas building, it originally operated as a vaudeville house and gained a reputation for featuring some of the best vaudeville acts in the country. The Jeffers' audiences saw the likes of Walter Winchell and Georgie Jessel, who teamed up in a singing act as well as many other Broadway notables. One of the most popular acts was a local singing duet, Frank J. and William G. Mueller, who went on to gain stardom in vaudeville houses across the country and become proprietors of the local men's clothing store. After several management changes and a stint with stock company plays, the Jeffers switched over to motion pictures in 1915 under the management of W.S. Butterfield. Starting out with one-reelers, some of the most popular two-, three- and four-reelers starring Charlie Chaplin, Fatty Arbuckle, William S. Hart and Theda Bara were presented there.

In later years, it once again returned to stock company productions and vaudeville. The Jeffers closed its doors in 1929, and in spite of its brief stint with early cinema, it is perhaps best remembered today as one of Michigan's finest vaudeville houses. The Temple Theatre opened its doors on Thursday, July 28, 1927. It played two matinee bills and attracted a capacity 2,200 theater-goers, despite the 93-degree heat that day, for a grand dedication program consisting of three vaudeville acts, including the famous Mosconi Brothers dancing act; Austin Mack's 10-piece jazz band; Joe Abbenante's 10-piece pit orchestra along with the Century Serenaders; Chicago's Al Melgard at the

organ and, as the opening attraction, a showing of Metro-Goldwyn-Mayer's feature silent film "Frisco Sally Levy" starring Sally O'Neil. On hand was Colonel W.S. Butterfield, president of the organization which operated the Temple as one of a string of 54 theaters across Michigan, in addition to managers from nearly all of the theaters in the Butterfield chain.

The Temple was built by the Elf Khurafeh Shrine and represented the fulfillment of a dream to create something substantial for the city and to fill the cultural void left by the destruction of the Academy. The theater section covers an area 95 feet by 225 feet and has a seating capacity of 2196 people. The exterior design is considered classical and originally was adorned with an elaborate ornamental iron marquee that extended over the sidewalk and was lit up with many studded lights. The interior theater lighting is an indirect lighting system. The dedication evening program book provides a vivid description of the lobby:

"The treatment of this beautiful theatre entrance is very grandiose, consisting of a wainscot ten feet high in rusticated, axe-finished Georgia Pink Marble, above which is a flat pilaster treatment dividing the walls into panels, all terminating in a very decorative classical frieze and cornice. Out of the center of the lobby ceiling hangs a beautiful crystal chandelier, with crystal side light fixtures around the walls."

The public reaction to the new Temple Theatre was phenomenal; it was praised for its design, its decor and its modern equipment. One newspaper account noted that congratulatory "floral offerings filled the lobby." The early performances, however, were not without scheduling dilemmas. Curtain time was set for 7:30 p.m. and, for some time the management experienced difficulties in getting its audience to come to the theatre on time. The reason? The widespread popularity of the radio show "Amos and Andy" delayed many theatergoers. The resolution? The management brought "Amos and Andy" to the Temple via a large radio placed in the center of the stage prior to the performances. The earliest years at the Temple were filled with vaudeville acts, but the popularity of the "talkies", which premiered on July 15, 1929 with the film "The Rainbow Man," starring Eddie Dowling, spelled the demise of vaudeville. Many theatrical notables also appeared on the Temple's stage, among them Ethel Barrymore, Boris Karloff, Paul Robeson and Helen Morgan. The last film shown at the Temple under the original Butterfield management was "Rocky" on December 8, 1977. It marked the end of an era for the Butterfield Corporation, which had leased and managed the theater for some 50 years. The closing of the Temple in 1977 served as a poignant reminder that the once magnificent movie palaces that had housed the spectacular creations of the Hollywood movie studios were now either abandoned, demolished or reconverted to other uses. Tonight, it is our desire to recreate and relive our glorious cinematic past and to regain a sense of appreciation of Saginaw's rich cinematic heritage through music of the movies.



Photo courtesy of Saginaw News

THE FRANKLIN THEATER, 132 S. Franklin

Built in 1914 by a group of businessmen who decided that Saginaw needed another vaudeville theater, the Franklin came under the management of the Butterfield syndicate and later was remade into a motion picture house. In 1930 it underwent extensive renovation; the interior of the theater featured novel and masterful decorative accents. This once beautiful movie palace eventually fell victim to the wrecker's ball.



Photo courtesy of Saginaw News

THE MECCA, 315 East Genesee

The first feature-length movie, "Great Train Robbery" played at the old Mecca located on the 100 block of S. Washington during Saginaw's Semi-Centennial celebration in 1907. "Wild Party" starring Clara Bow was the first sound movie to come to the new Mecca, then known as the Mecca-Palace, in 1929. The Mecca-Palace was strictly a motion picture theater.



Photo courtesy of Saginaw News

THE WOLVERINE, 118-120 S. Hamilton

Built in 1911, it was first operated as a vaudeville house by the Wolverine Theater Company and later leased to and operated by Miss Ryllis Hemington. It was sold to Butterfield interests in 1924 and in 1954 sold to Archie and Hazen Stevens of Stevens Brothers Moving and Storage. In 1982 it underwent extensive remodeling and was converted into an arcade of shops.

Do You Remember These Theaters?

STATE THEATER, 614 Potter
 GENESEE THEATER, 1251 E. Genesee
 PALOMA, 1505 S. Michigan
 MARR, 419 Court
 TEMPLE, 203 N. Washington
 SENATE, 1807 Genesee
 JANES, 1709 Janes
 DREAMLAND THEATER, 408 E. Genesee
 FRANKLIN, 132 S. Franklin
 MECCA, 315 E. Genesee
 REGENT, 409-411 E. Genesee
 WOLVERINE, 118-20 S. Hamilton
 WASHINGTON, 2713 S. Washington
 NORTHSIDE, 2007 N. Michigan
 COURT, 1214 Court
 DELUXE, 110 S. Washington
 CENTER, 409 E. Genesee
 MICHIGAN, 1111 Genesee
 JEFFERS, 125-126 S. Washington
 ROYAL THEATER 2300 S. Jefferson
 WONDERLAND THEATER, 110 N. Hamilton
 PENNY ARCADE, 206 Genesee
 JEWEL THEATER, 319 Genesee

The Saginaw Symphony Orchestra

LEO NAJAR, Music Director and Conductor

Presents Its

1992-93 CONCERT SEASON

Come Fly With Us

OCTOBER 10, 1992 -

Destination: Barcelona, Spain

Guest Artist: Peter Segal, Guitar

Program: VIVA ESPAÑA!

Sponsored by: Second National Bank

Note: Itinerary celebrates Spain, site of the 1992 Summer Olympics, and sponsor of Columbus' explorations.

NOVEMBER 21, 1992 -

Destination: Dresden, Germany

Guest Artist: Paul Tobias, Cellist

Program: ROMANTIC GERMANY

Note: Itinerary includes three beloved masterworks by composers who achieved fame in Germany, rather than Austria.

JANUARY 9, 1993 -

Destination: France

Guest Artists: Various

Program: CALDER'S CIRCUS:
A COLLAGE CONCERT

Note: Itinerary presents an evening of music and slide imagery inspired by Alexander Calder's famous *Circus*. Presentation is made possible with the support of the Whitney Museum of Art.

MARCH 13, 1993 -

Destination: Moscow, Russia

Guest Artists: Saginaw Choral Society
Anne Marie Snook, Contralto

Program: MOSCOW NIGHTS!

Note: Itinerary includes broad overview of the richly colored exoticism which makes Russian music so popular.

APRIL 3, 1993 -

Destination: New York, New York

Guest Artists: Jill Vary, Soprano
Medwin Johnson, Tenor

Program: AMERICAN GENIUS

Sponsored by: The Saginaw News and Bay City Times

POPS CONCERTS

DECEMBER 8, 1992 -

Destination: North Pole

Guest Artists: Bill Harris, Audrey Barnes,
Ed Phelps; The TV-12 Honors Chorus

Program: WJRT TV 12 CHRISTMAS POPS

Sponsored by: WJRT TV 12

Note: Itinerary includes holiday music both old and new featuring performers from throughout the Mid-Michigan viewing area together with the SSO in a concert which has become a Christmas tradition both in Heritage Theater and on television.

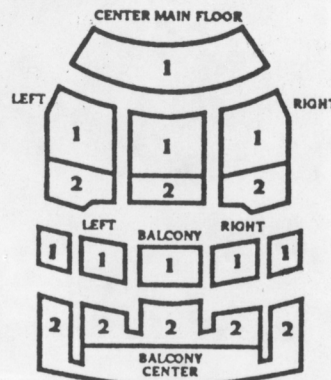
FEBRUARY 13, 1993 -

Destination: Saginaw, Michigan

Guest Artist: Butch Thompson, Pianist

Program: AN AMERICAN TRADITION

Sponsored by: Hudson's



SUBSCRIBE BEFORE APRIL 11, 1992 FOR EARLY BIRD SAVINGS

Orchestra	Season Tickets	Early Bird	Early Bird Seniors
Zone 1	\$90	\$81	\$72
Zone 2	\$80	\$72	\$64
Balcony			
Zone 1	\$90	\$81	\$72
Zone 1	\$90	\$81	\$72
Zone 2	\$80	\$72	\$64

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Saginaw Symphony Association
P.O. Box 415, Saginaw, MI 48608